NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 02000385 **Date Listed:** 2/24/04

Deaton Sculptured House	Jefferson	CO
Property Name	**County**	**State**

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Beth Boland 2/24/04

Signature of the Keeper **Date of Action**

==========

Amended Items in Nomination:

The period of significance is 1963--1966. It does not include 2000-2003.

This information was verified by Dale Heckendorn on the staff of the Colorado SHPO.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

NPS Form 10-900 OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determination for individual properties and districts. See instruction in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Deaton Sculptured House

other names/site number Sleeper House; Flying Saucer House; Clamshell House; 5JF2576

2. Location

street & number 24501 Ski Hill Drive [N/A] not for publication

city or town Golden [X] vicinity

state Colorado code CO county Jefferson code 059 zip code 80401

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [X] statewide [ ] locally. ([X] See continuation sheet for additional comments.)

Georgianna Contiguglia State Historic Preservation Officer 12/16/03
Signature of certifying official/Title Date

Office of Archaeology and Historic Preservation, Colorado Historical Society
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria.
([ ] See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[x] entered in the National Register
[ ] See continuation sheet.
[ ] determined eligible for the National Register
[ ] See continuation sheet.
[ ] determined not eligible for the National Register.
[ ] removed from the National Register
[ ] other, explain
[ ] See continuation sheet.

Signature of the Keeper Carol D. Shull Date of Action 2-24-04

5. Classification

Ownership of Property
(Check as many boxes as apply)

[X] private
[ ] public-local
[ ] public-State
[ ] public-Federal

Category of Property
(Check only one box)

[X] building(s)
[ ] district
[ ] site
[ ] structure
[ ] object

Number of Resources within Property
(Do not count previously listed resources.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing.
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function
(Enter categories from instructions)

Domestic / single dwelling

Current Functions
(Enter categories from instructions)

Domestic / single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement
Other: Sculptural Expressionism

Materials
(Enter categories from instructions)

foundation Steel
Concrete
walls Concrete
roof Concrete
other Glass

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[X] **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

[ ] **B** Property is associated with the lives of persons significant in our past.

[X] **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

[ ] **A** owned by a religious institution or used for religious purposes.

[ ] **B** removed from its original location.

[ ] **C** a birthplace or grave.

[ ] **D** a cemetery.

[ ] **E** a reconstructed building, object, or structure.

[ ] **F** a commemorative property.

[X] **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Social History
Architecture

Periods of Significance
1963-1966
2000-2003

Significant Dates
N/A

Significant Person(s)
(Complete if Criterion B is marked above).
N/A

Cultural Affiliation
N/A

Architect/Builder
Deaton, Charles Utter

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested
[ ] previously listed in the National Register
[ ] previously determined eligible by the National Register
[ ] designated a National Historic Landmark
[ ] recorded by Historic American Buildings Survey

#_____

[ ] recorded by Historic American Engineering Record

#_____

Primary location of additional data:

[X] State Historic Preservation Office
[ ] Other State Agency
[ ] Federal Agency
[ ] Local Government
[ ] University
[ ] Other

Name of repository:
Colorado Historical Society

10. Geographical Data

Acreage of Property 15.3

UTM References
(Place additional UTM references on a continuation sheet.)

1.	13	476148	4394477	(NAD27)
	Zone	Easting	Northing	
2.	13	476399	4394477	
	Zone	Easting	Northing	
3.	13	476399	4394260	
	Zone	Easting	Northing	
4.	13	476148	4394260	
	Zone	Easting	Northing	[ ] See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Diane Wray, Historic Preservation Consultant

organization _____ date 25 September 2003

street & number 3058 S. Cornell Circle telephone 303-761-8979

city or town Englewood state CO zip code 80113

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps
A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs
Representative **black and white photographs** of the property.

Additional Items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name John J. Huggins

street & number 1900 E. 7th Avenue Parkway telephone 303-321-6030

city or town Denver state CO zip code 80206

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

DESCRIPTION

Sculptured House Site

The 1963-1966 Sculptured House was the first building constructed on its fifteen-acre site, a north-facing slope of Genesee Ridge on Genesee Mountain in Jefferson County. The site overlooks Mount Vernon Canyon and the house is highly visible from the canyon floor, where Interstate Highway 70 winds westward from the Denver metropolitan area.

Roughly the upper third of the site is a slope with pine trees and several small rock outcroppings. The central third of the site features an open meadow. West and north of the meadow, large rock outcroppings anchor the pedestal that supports the upper shell of the residence. The lower third of the site steeply slopes down into Mount Vernon Canyon, where pine trees, aspen trees, and additional rock outcroppings appear.

An electronically operated iron gate, added in 2000, marks the boundary of the property. A narrow tree-lined dirt road leads through the upper portion of the site, then opens onto the meadow below. At the north side of the meadow, the southwest view of the house maintains its historic silhouette against the open sky. A later addition, dating to 2000, sits distinctly below and to the southwest of the original residence.

Access to the main entry of the Sculptured House is provided by a gradually curving walkway across the west end of the meadow (Photo 2). The walkway, which originally led across open ground, now crosses a terrace of red sandstone pavers around a berm of soil, rock, and aspen trees that is consistent and continuous with the native landscape of the adjacent meadow (Photo 3). This new paving serves as the roof of the 2000 addition. The main entry door to the house is on the opposite side of the berm from the walkway (Photo 8). A small, semi-circular concrete pad that originally served as the entrance paving has been replaced by red sandstone.

Sculptured House Exterior

The exterior of the Sculptured House completely retains its architectural, material and visual integrity. During a 2000 rehabilitation of the property, only minor repairs were made to the exterior. This included some repairs to the surface of the shell form and the replacement of the glass, previously destroyed by vandals. In all cases, exterior repairs were made in kind.

Also in 2000, a five thousand square foot addition was constructed, based on a schematic design prepared by the original architect. It is sensitively sited and does not visually intrude upon the historic structure. It comes in physical contact with the historic structure in only three unobtrusive locations, detailed in the sub-section ***Northwest Elevation*** below.

Elliptical Pedestal Base

The lower two floors of the house are sheltered within an elliptical pedestal base formed by pre-cast concrete piers spaced at regular intervals (Photo 20). The concrete piers each have a core of steel anchored in bedrock, rising to support a steel superstructure within the white ellipsoidal double shell that forms the third level of the building.

The concrete piers rest on a concrete retaining wall that rings the base of the pedestal, appearing to rise out of the surrounding granite (Photo 19). The pedestal sits on a steep, north facing slope, so the piers on the north are taller (22 feet), gradually decreasing in height as they continue up and around to the south (4.5 feet). The piers are trapezoidal in section with eased edges. Glass panes are set between them, leaving the piers in relief. Their surface, of exposed aggregate, utilized crushed red granite from the site.

The top of each pier extends outward and stops short of the underside of the shell structure. The reveal displays the steel reinforcing columns that project upward into the shell itself (Photos 10, 32, 33, 34). The glass panels that alternate with the piers terminate at an offset ledge approximately 10" below the top of the piers. A continuous band of clerestory glass appears above this ledge, behind the piers, and below the body of the shell. These architectural details (Photos 14, 34) are visible from both the exterior and the interior, and create the appearance that the shell above is gently cradled on the pedestal piers. In actuality, the pedestal piers support a concrete ring beam and the steel superstructure in the shell.

Ellipsoidal Double Shell

The shell section above the pedestal base forms the third floor of the structure. Its shape is often described as resembling a "clamshell" opening to the north and east. Viewed from most ground locations, the shell is probably best described as elliptical in nature, much larger in its circumference than the pedestal below. The shell overhangs the pedestal by varying measurements. The overhang is greatest on the north and south ends of the building and least at the entry door to the west (Photos 7, 20).

The upper and lower portions of the shell also vary in shape. To the north and east, the lower shell projects beyond the upper shell to form a balcony that cantilevers twenty-eight feet beyond the pedestal base and forty-two feet above the ground (Photo 14). This balcony is oriented to the southeast, to optimize views of Denver and the Continental Divide, and to deflect prevailing winds from the southwest.

The surface of the welded steel superstructure is covered with sprayed and hand-troweled concrete over wire mesh. The open cavity between the steel superstructure and the concrete produces a very lightweight, insulated structure.

The concrete is finished with a sprayed surface of what Deaton described as a Neoprene/Hypolon system with a surface texture of crushed walnut shells and white pigment. A current web-search finds that Hypalon® chlorosulfonated polyethylene is a proprietary product of DuPont Dow Elastomers L.L.C. It is an elastomeric material that produces a surface coating that resists flex cracking and abrasion as well as the damaging effects of weather, UV/ozone, heat and chemicals.

Defining Views or Elevations

Due to the continuously curving nature of the building, it has no elevations in the conventional sense of the word. However, this description defines three primary views of the house as elevations for purposes of discussion:

- The east elevation (Photos 20-29) features the outdoor balcony. This is the iconic, public view of the house.
- The southwest elevation (Photos 2, 12, 13) is the initial view of the house as seen when driving into the site on the property's private entrance road.

- The northwest elevation (Photos 1, 5-7, 14) is observed when approaching the entrance to the house on foot from the parking area.

East Elevation

The iconic view of the Sculptured House, visible from the canyon floor while driving west on Interstate Highway 70, is the east elevation. This view is the open mouth of the "clamshell," featuring a glass curtain wall located between the upper and lower shell forms and partially behind an open balcony. Below, somewhat obscured by vegetation, is the full two-story height of the pedestal base.

To the south, at the juncture of the upper and lower shell, the glass curtain wall begins, positioned just within the lip of the lower shell (Photos 20, 28, 45). Original steel posts and mullions span the height of the opening between the shells, rising from a raised concrete step on the floor of the lower shell and penetrating directly into the bottom surface of the upper shell. Each pane of glass is a unique dimension, varied to accommodate the tapered opening between the upper and lower shell. The glass is held by mullions attached to an exterior, black, vertical steel post by horizontal steel rods spaced at regular intervals (Photos 26, 28). The steel posts, integral components in the structural design, are welded to the superstructure in the lower and upper shell.

Moving northward, the lower shell gradually extends beyond the upper shell and the glass curtain wall, its lip rising to form a half-wall. Regularly spaced stiles emerge from the half wall near the center point of the lower shell (Photo 26), continue in the inward-sloping plane of the half-wall, and then turn to rise vertically (Photo 29), supporting a balcony rail. The railing height is a constant, but the length of the stiles, and the point at which they bend, varies to accommodate the gradually changing height of the half-wall.

North of the point where the railing emerges, the curtain wall sets back (Photo 23). This set back, and the increasing projection of the lower shell, forms a large, cantilevered balcony only partially covered by the upper shell above. The entrance to the balcony is a glass door and transom just north of the setback of the curtain wall (Photo 23). Beyond the door, the glass wall turns outward, creating a projecting, semicircular form of butt-jointed radius glass roofed with a round, flat slab that aligns with the top of the adjacent door (Photo 24). A clerestory, continuous with door transom, appears above the roof slab and below the upper shell. The roof slab extends inside where, hung by steel posts, it forms a suspended ceiling over the dining room.

Originally, this semi-circle of glass was mounted in a frame that rotated 360 degrees in recessed tracks set in the concrete floor and roof slab. Thus the dining area could be enclosed within the house or, with the rotation of the wall, appear in a semi-circular recess continuous with the open balcony. During the 2000 rehabilitation, the replacement glass was fixed in the exterior portion of the track. On the interior, the floor track was retained and is visible beneath the existing carpet. This was done to preclude the air and water infiltration that had plagued the original installation.

Beyond the dining room, where the upper and lower shells rejoin to the north, a single wedge of glass completes the glass curtain wall and the railing concludes (Photos 27, 36, 37).

On the balcony roof, in the overhang of the upper shell, are two weep holes that vent condensation from the shell cavity. There are also two electrical can lights, and two rectangular openings which Deaton's

notes indicate were the planned location for "hi-fi speakers" (Photo 26). The balcony roof, painted white, is continuous with the ceiling of the adjacent third floor interior. The floor of the balcony is concrete, painted brown.

Southwest Elevation
The southwest side of the house is the primary view seen approaching the Sculptured House from the private entrance drive on the site.

The northwest portion of the shell rests on the pedestal base, only the top half of which is visible. The balance of the shell form is cantilevered to the southeast. The shell appears balanced because of the relationship of the mass to its fulcrum, the pedestal. From this vantage point, the shell is a curving, white ellipsoid with two lights (Photo 13). The shell is deeper to the northwest and narrows to the southeast; the top of the structure remains largely level while the bottom rises upward.

To the northwest is a vertical, wedge-shaped window cut into the solid, curving shape of the shell. The revealed edge is finished to match the shell exterior. Two panes of fixed glass continue inward from the shell and converge at a butt joint within the interior (Photo 43). Near the southeast end is a small, inset porthole window (Photo 13). In both windows, the glass is fixed.

Northwest Elevation
The northwest side of the Sculptured House is visible when approaching the main entry across the terrace of red sandstone pavers that replaced the open ground and small, semi-circular concrete pad originally adjacent to the entry door.

From this vantage point, only the uppermost portion of the pedestal base is visible. The shell above is a gracefully curving ellipsoid for most of its length. The ellipsoidal shape is interrupted at the northeast end by the open portion of the balcony, where the lip of the lower shell stretches out to the north (Photo 5). The upper shell meets the lower shell in a curving intersection where the outdoor balcony terminates. From some vantage points, a small part of the circular portion of the balcony's glass curtain wall is visible (Photo 14).

The northwest side of the building includes one wedge-shaped window opening, roughly centered (Photos 5, 6, 14.) It is detailed in the same manner as the wedge-shaped window on the southwest view of the structure (Photo 42).

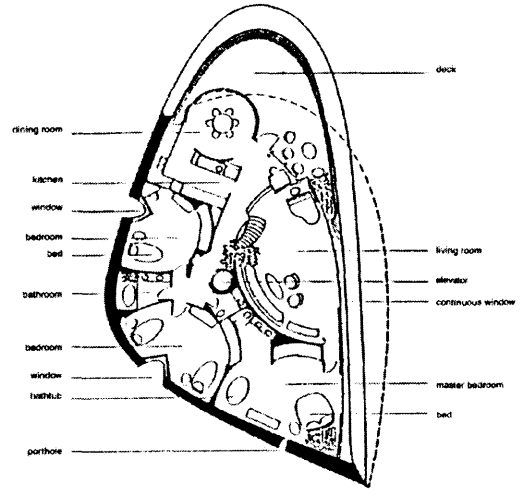
At the southwest side of this elevation is the main entry door. The lower half of the main entry door is in the pedestal and the upper half is set into an archway carved out of the lower half of the shell (Photo 7). This allows the shell to create a protected, three-foot, arched "roof," or overhang, for the entry. A curving, asymmetrical concrete door surround, finished to match the upper shell, appears around the door. Half-walls of aggregate concrete extend out from the entry area to meet the piers of the pedestal base. A glass clerestory, continuous with that of the pedestal base, appears above. The entry door is arched and opens into a small niche cut into the shell's archway (Photo 10). The entry door, with one off-center porthole window, is original. The door is curved and the edges deeply beveled, parallel to the curved plane of the pedestal and shell. Recessed lighting in the entry overhang is original: penetrations of copper cylinders cut at an angle and recessed on the lower plane of the shell allow illumination directed upward and downward (Photos 9, 10).

The entryway provides the closest look at the horizontal drip edge that encircles the entire upper shell form. Water flows down the shell to this incised edge and drips to the ground all around the shell's circumference (Photo 7).

The northwest building elevation also includes the only areas where the historic structure physically joins the 2000 addition. At the upper terrace level, new sandstone paving adjoins the pedestal base at the entry door (Photo 7). To the left of the entry door, the new railing, related to but distinct from the detailing of the historic balcony railing, attaches to the pedestal base at the grade of the terrace (Photo 18). At the lower level, beneath the level of the terrace to the northwest, the new addition attaches to the pedestal base where it originally adjoined a rock outcropping (Photos 6, 18). In all three cases, the attachments are respectful of the historic structure and do not physically damage or visually diminish it in any way.

Sculptured House Interior

Though the Deaton family never occupied the house, the interior was largely completed with the exception of final finishes and some fixtures. However, in the early 1990s, under previous ownership and in preparation for an unrealized renovation and addition, there was some interior demolition. Despite this, a close examination of the available original floor plan and the house itself reveals that the original interior is largely intact. Note that the only extant original floor plan (right) is a simple sketch of the third floor that was published in *Art in America*. It does not reflect the final floor plan as constructed with complete accuracy.



Interior Floor Plan of the Sculptured House, *Art in America*, Nov.-Dec., 1966, page 28.

The circulation core, including main entrance, staircase, elevator, and landings, is completely intact. The lower two floors, located in the pedestal base, have new uses, finishes and fixtures, but retain their simple, historic floor plans. On the upper floor, within the body of the shell, the primary original partition wall survives. This wall defines the most significant public space in the house, separating the sunken living room from the master bedroom, center corridor, and secondary rooms. The west side of the third level, including a corridor and private, secondary rooms, is the most heavily altered area of the house. However, in the rehabilitation of 2000, new walls were installed in locations very closely approximating their original locations, using compatible but distinctly new materials.

Circulation Core

The main entry into the Sculptured House leads to a landing between the second and third levels of the building (Photo 30). The landing leads to a vertical circulation core that includes an elliptical spiral staircase and elevator (Photos 35, 40) that provide access between the first and second levels in the pedestal, a third level in the shell, and two intermediate landings. The staircase features an undulating

half-wall with a modulating steel handrail that contours up through all levels. The concrete stairs are concave, as though well worn. The railing terminates on the third level in a curve that complements the shape of the shell (Photo 39). The elevator is an engaged cylinder with doors that follow the elevator's curve. The elevator stops on three levels and two landings. The elevator cab door rotates as it ascends. Each of the five doors is located on a different arc on the elevator's circumference. That is, the elevator access doors are not in the same vertical line from floor to floor. The circulation core also includes mechanical rooms.

The circulation core retains its original design, including the sculptural walls and ceilings, and the elegant curves where the surface planes meet. The only alteration was the expansion of a doorway at the bottom landing, which formerly led into an underground utility room. This doorway now leads into the new underground addition of 2000. All of the elements of the elevator that are visible in the circulation core were completed during the original construction; the installation of the interior cab and operational equipment were realized in the 2000 rehabilitation.

Pedestal Base, Interior Levels One and Two

The first or lowest level in the pedestal portion of the house was a single room with bathroom intended by Deaton to serve as his own design studio. The studio room, now a bedroom, is at the north end of the pedestal. The vertical windows are floor-to-ceiling at the north end and gradually decrease in height as they move around the pedestal to the south. The views from this room are from ground level and feature the forest floor, pine and aspen trees, and granite outcroppings. The floor plan retains its original configuration. The bathroom has new finishes and fixtures, replacing those removed by a previous owner.

The second pedestal level was originally intended to serve as a painting studio for Deaton's wife and daughters, and a utility room. The vertical windows are floor-to-ceiling at the north end and gradually decrease in height as they move around the pedestal to the south (Photo 32). A valance appears below the clerestory to accommodate interior window coverings (Photo 33). The ceiling of the second level is the gently bowed base of the curving ellipsoidal shell. The floor plan retains its original configuration. The studio has been furnished as a bedroom (Photo 34) and study (Photo 32), and the utility area was converted to a bathroom (Photo 31).

Upper Shell, Interior Level Three

The third level is located in the upper shell form. It is entered from below via the elevator, appearing at this level as a largely free-standing column (Photo 41), or the staircase. The head of the staircase is surrounded by a low wall and railing, an extension and enlargement of the iron railing that serves as the handrail on the staircase below (Photo 39).

Behind the stair opening, and in front of the freestanding elevator core (Photo 38), the historic primary partition wall survives. It separates the sunken living room, the primary interior space in the house, from the master bedroom, center corridor, and secondary rooms. This curving wall stops short of the ceiling, a glass clerestory above allowing light from the east-facing curtain wall to penetrate to the interior of the house. In the master bedroom and center hallway, this wall incorporates original built-in closets. Two closets retain their original curved, sliding doors (Photo 44). On the hall closet, these doors were previously lost and were replaced in kind.

The master bedroom, dining area and sunken living room occupy the east and north portions of the shell, with views through the glass curtain wall to the east (Photos 36, 38, 44). This area retains its original configuration. Access to the open balcony is near the top of the stairway between the sunken living room and the dining room and kitchen (Photo 36). A round dining table, as originally planned, fits within the semicircular glass wall that projects out at the north end of the balcony. As previously discussed, this wall, which originally rotated, is now stationary. The floor of the lower shell curves up at the building's exterior walls. It is in the master bedroom in the far south point of the building where this is most apparent (Photo 44).

The west side of the third level is the most heavily altered area of the house. Here, the west corridor wall was removed along with partition walls that originally defined two bedrooms, a small bath, and an open kitchen with food preparation island that originally faced the dining room. In the rehabilitation of 2000, a corridor wall was installed in a location very closely approximating the original, using compatible but distinctly new materials (Photo 41). It also incorporates a clerestory. The original kitchen wall was recreated in a location and materials very closely approximately the original. It now serves as a bar (Photos 36, 38). The space that formerly included the two bedrooms and baths was converted to a dressing room and master bathroom (Photos 42, 43).

2000 Addition

In the late 1980s, Charles Deaton prepared a rough sketch for an addition. The goal was to increase living space using the vocabulary of the 1963 residence while not detracting from the original structure. This sketch was subsequently developed and detailed by architect Nicholas Antonopoulos, Deaton's architectural associate from 1987 until his death in 1996. Antonopoulos is also Deaton's son-in-law, married to his daughter Charlee.

The addition was specifically designed to retain the physical and visual integrity of the original house. It is recessed into the ground southwest of the 1963 residence (Photo 4). A large paved terrace at the level of the entrance to the historic structure serves as the roof of the addition. This terrace is level with the adjacent meadow and is unobtrusively landscaped with sandstone, aspen trees, and native grasses (Photos 2, 3). Though the addition includes a small caretaker's residence that rises one story above the terrace opposite the 1963 house (Photo 4, 12), it is distinctly separate from the house and does not visually interfere with historic views of the original structure. The materials and detailing of the addition refer to, but are distinct from, the historic house.

As previously discussed, the northwest elevation is the only area of the historic structure that physically joins the 2000 addition. At the upper, terrace level, new sandstone paving adjoins the pedestal base on either side of the entry door (Photo 7). To the left of the entry door, the new railing, related to but distinct from the detailing of the historic balcony railing, attaches to the pedestal base at the grade of the terrace (Photo 18). At the lower level, beneath the level of the terrace to the northwest, the new addition attaches to the pedestal base where it originally adjoined a rock outcropping. This juncture is only visible while standing between large granite outcroppings, a steep drop-off, and the building-a distance of a few feet (Photos 6, 18). In all three cases, the attachments are respectful of the historic structure and do not physically damage or visually diminish it in any way.

The addition is barely visible from most vantage points and not at all visible from I-70 as one travels west from Denver, the iconic public view of the structure.

On the interior, the lower landing within the original circulation core originally led to a small utility/storage room recessed into the adjacent hillside. The doorway to this utility room was slightly enlarged and now serves as the only interior point of connection between the historic building and the new addition (Photos 35, 46).

SIGNIFICANCE

The Sculptured House by self-taught Colorado architect and engineer Charles Deaton is eligible for listing in the National Register of Historic Places under Criterion A in the area of *social history* owing to its exceptionally important role in the mass culture as a widely known example of the 'House of the Future' building type from the mid-20th century. The Sculptured House was the subject of national publicity when it was built forty years ago, and it again appeared in newspapers and magazines during the last decade. The house meets the requirements of Criteria Consideration G as a resource less than fifty-years of age.

The Sculptured House is also eligible for listing in the National Register under Criterion C for its exceptional architectural significance owing to its high quality modernist design. The Sculptured House occupies a key place in the history of Colorado architecture as one of the most widely recognized and respected modernist buildings in the state. The Sculptured House is also eligible for listing on the National Register because it includes many of the defining characteristics of post-war Expressionist design, a stylistic variant of modernism that has been long recognized in the scholarly community. Reflecting its high quality modernist design in the post-war Expressionist style, the Sculptured House has been discussed and illustrated in the national and international architectural, art and design press, both when it was new in the 1960s and '70s, and since it was restored in the 1990s. It is extremely rare for a Colorado building of any type to have received the level of serious attention afforded the Sculptured House. The has two periods of significance: 1963-1966 and 2000-2003. The house meets the requirements of Criteria Consideration G as a resource less than fifty-years of age.

Statement of Significance for Criterion A

Built examples of the 'House of the Future' building type are a rare resource nationally, and are particularly rare in Colorado. It is also rare for a Colorado building of any type to have attained the level of mass media fame of the Sculptured House. The Sculptured House has appeared in general interest newspapers and periodicals, on local and network television and also in a major feature film. In the 1990s and into the present time, the Sculptured House has again become famous in the media, once again appearing in the general interest press and on television because it has now become a period piece exemplifying 1960s futuristic design-ideas. The mass fame of the Sculptured House is underscored by the many nicknames by which it is known, including 'The Flying-Saucer House', 'The Sleeper House', and especially, 'The Clamshell House'.

"The prophetic year of 2000 is just about as far away from us in time as the days of the New Deal. (But) ...the shape of tomorrow can be seen in architecture, in houses like the one above, curved as a clamshell, sited securely in a forest of timeless evergreens."

American Home, 1966 [1]

"Already a landmark in the Denver environs, the Deaton house has engendered enthusiasm and doubt, perplexity and understanding. Some visitors liken it to an opening clamshell, others to a flying saucer. Deaton sees it as an act of freedom. 'Tomorrow houses will be built to satisfy the soul—shaped as we

[1] "Start Living Tomorrow Today", *American Home*, September 1966, pp. 49-51. Sculptured House illustrated with a photo on page 49.

feel about them'."

Town & Country, 1967 [2]

"Now with the dawn of the new millennium, mid-century architecture has found new admirers in an age group that grew up with *The Jetsons*, Apollo launches and bold, arching visions of what the home of the future might look like. Few mid-century landmarks better capture that spirit than this clamshell-shaped pod perched atop 8,000-foot Genesee Mountain."

USA Today, 2001 [3]

"The Sculptured House, as its architect and original owner, Charles Deaton called it, is perhaps the best known house in Colorado, and certainly the most idiosyncratic. Its rounded, flying-saucer profile...a concrete clamshell on a pedestal...looking over the Rocky Mountains and Continental Divide."

New York Times, 2001 [4]

Historic Context for Criterion A
The Sculptured House and the Concept of the 'House of the Future' in the Popular Imagination
The 'House of the Future' concept in the 20th century, as developed in the field of architecture, as promoted by the media, and as a widely understood idea in the popular imagination, is the historic context in which the Sculptured House may be evaluated to have exceptional significance.

Futuristic Architecture in the 20th Century
Ideas expressed in designs by architects and architectural theorists concerning the hypothetical architecture of the future became a major current in modern architecture, beginning in the early 20th century. In the first few decades of the century, architects, artists and designers in Europe and the United States began to draw their individual conceptions of the buildings of the future. First in this group of utopian architects working in the 1900 and 1910s, is Italy's Antonio Sant'Elia, a member of the futurist group and author of the futurist manifesto on architecture. Sant'Elia imagined the city of the future being filled with stylistically seamless mega-structures that were meant to accommodate all the necessities of life. Sant'Elia's bold program of conceiving of entirely new cities is seen to anticipate the somewhat later work of Swiss-born French architect Le Corbusier who had a more rational idea in the 1920s about equally stylistically seamless cities laid out in his "Plan Voisin", a grid of skyscrapers that was meant to replace Paris. In the United States there was the skyscraper fantasist, Hugh Ferris, and, in the Soviet Union, the master of the imaginary cantilevered high-rise, El Lissitzky.

In the 1930s these futuristic ideas about buildings began to leave the confines of the architectural intelligentsia and to filter into the then-nascent mass media in America. Science fiction movies from Hollywood, such as the *Buck Rodgers* serials popularized high style ideas about how people would live

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[2] Hermine Mariaux, "Freedom in Space", *Town & Country*, November 1967, pp. 150-151. Sculptured House illustrated with a photo on page 151.

[3] Marco R. della Cava, "1950s get a round of applause", *USA Today*, cover, "Life" section, pp. 1D-2D. Sculptured House illustrated by two photos, one on page 1D, and one on page 2D.

[4] John Leland, "Rescuing a Vision of a Well-Rounded World", *The New York Times*, cover, "House & Home" section, pp D1, D6. Sculptured House illustrated with two photos on page D1, and seven photos on page D2.

in the future. Sets depicted a streamlined white-colored environment accented with lots of glass. Space age imagery applied to everyday objects was also seen in drawings of imaginary future buildings, along with those of imaginary airplanes and automobiles, on the covers of pulp science fiction novels and magazines such as *Popular Science* and *Popular Mechanics*.

The "House of the Future"

However, the greatest boon to increased public awareness of futuristic architecture were the two major expositions held in the 1930s: "The Century of Progress", the Chicago World's Fair of 1933-1934; and, "The World of Tomorrow", the New York World's Fair of 1939-1940, both of which promoted futuristic building designs including examples of 'House of the Future' buildings. Many of the pavilions at both fairs were examples of futuristic architecture. In Chicago, architect George Fred Keck created "The House of Tomorrow" incorporating cutting-edge modernist design and new and experimental technology. In New York, industrial designer Norman Bel Geddes conceived of "Futurama" an imaginary city of the future, owing a lot to the concepts of Sant'Elia, which was presented in a gargantuan diorama model at the General Motors Pavilion.

In the 1900s to 1920s, futuristic concepts in architecture were within the exclusive domain of architectural theorists and existed only on paper. In the 1930s, these sorts of buildings, though they were constructed, unlike their predecessors, were still not part of the ordinary built-environment because they were mostly associated with fiction or fairs. In the 1960s and 1970s, the 'House of the Future' building-type entered a new phase in its history, becoming an identifiable part of the built environment in the United States, especially in the Western states, where these types of buildings were actually erected.

The Sculptured House as an Example of the 'House of the Future'

One of the most widely publicized of these 'House of the Future' buildings constructed in the United States at that time is the Sculptured House by Charles Deaton in Colorado. Others would include the Judge Residence in Hollywood, California, a geodesic dome by Bernard Judge with Buckminster Fuller, a 1962 working model of 'the House of the Future"; and, also from 1962, John Lautner's "Chemosphere", a disk on a pedestal in the San Fernando Valley in California, among several others in California, and in Arizona. In Boulder, Colorado, the 1972 Brenton House by Charles Haertling, a cluster of ovoid volumes cantilevered out from a pedestal was another Western house perceived to be an example of 'the House of the Future'. The Brenton House was formed from cast-in-place plastic foam, the elaborate organic shape of which led to its commonly known nickname, "The Mushroom House". A Boulder architect with a highly idiosyncratic design vision, Haertling is the only other architect working in Colorado whose work may be closely compared to Deaton's.

The titles of some the first articles written on the Sculptured House including "Flying Saucer Dream House Going Up Near Denver" (*Rocky Mountain News*, June 24, 1964, page 7D) and "Start Living Tomorrow-Today" (*American Home*, September, 1966, pp 49-51). The articles indicate that even during construction and when the house was first completed, it was already understood to be an example of the 'House of the Future' type.

This notoriety of the futuristic design of the Sculptured House led to Deaton being featured as a guest on NBC's *Today Show* in 1966, a rare distinction for an architect and his building. In that interview conducted by *Today Show* host, Hugh Downs, Deaton described his unorthodox design methods with the aid of several models, including one of the Sculptured House.

In 1973, the Sculptured House was selected as a location for *Sleeper*, a Woody Allen movie that takes place in the future. It has become regarded as a classic, and is still widely known today. Allen, the writer, director and star of the movie, had come across the house in an architecture magazine. The circular elevator in the Sculptured House was the inspiration for a notorious prop used in the movie, the 'orgasmatron', a fantastic orgasm-producing chamber that serves as the centerpiece for a memorable scene in the film. The association of the Sculptured House to *Sleeper* is profound and many articles, especially those concerning its restoration, mention the relationship. Examples include "The Home of the Orgasmatron Gets Some Much Needed Care" (*Architectural Record*, September, 1999, p. 74) and "Reviving the Sleeper House" (*Canadian Architect*, June 2000, p.38). Interestingly, Haertling's Brenton House in Boulder, one of the only buildings in Colorado that may be compared to the Sculptured House, also appears in *Sleeper*.

The Sculptured House As A 1960s Futuristic Period Piece

The articles about the Sculptured House in *Architectural Record* and *Canadian Architect* reflect a renewed interest in mid-century modern architecture and design in the 1990s and into the present time. This renewed interest led to a rediscovery of many all-but-forgotten modernist buildings, the design of which reflected now archaic but once vanguard ideas. Deaton's Sculptured House is one of the chief beneficiaries of this renewed interest in old futuristic architecture.

Articles referencing *Sleeper* in *Architectural Record* and *Canadian Architect* are two among many pieces published in newspapers and periodicals in the last decade or so that identify the Sculptured House as a noteworthy 1960s period piece representing ideas from that time about futuristic design. Other published pieces reflecting the historic reappraisal of the Sculptured House as being simultaneously anachronistic and futuristic include "Touring the 'Flying Saucer' House" (*Rocky Mountain News*, April 4, 1990, p. 8), "The House That Soared" (*Westword*, September 18-24, 1991, pp. 20, 23-24, 26, 28), "Naissance du future" (*AD*, December-January, 2001, pp. 112-121), "Rescuing a Vision of a Well-Rounded World" (*New York Times*, January 4, 2001, pp. F1, F6), "Outer Spacious, Relaunching the Flying Saucer House in Genesee" and "Awakening a Sleeper, Flying Saucer Comes Back to Life" (*Rocky Mountain News*, February 4, 2001, cover, pp. 6F-7F, 10F-11F), "Life in the Round", (*Colorado Homes & Lifestyles*, October, 2001, pp. 92-106, 187-188), "Wiederbelebung fur ein Ufo" (*Hauser*, November 2001, pp. 58-650), "Modern Homes in Cinema (*Architectural Record*, April 2002, pp. 80-86), and "Future Reborn" (*Vogue Living*, February-March 2003, pp. 146-151). Also reflecting the recent renewed interest in the Sculptured House is its inclusion on the HGTV and Discovery Channels in the 2001 to 2003 seasons. This included such programs as *Reel Homes* and *Space Pads*.

Conclusion to the Historic Context, Criterion A

The Sculptured House is a widely known example of the 'House of the Future' building type from the mid-20th century. The 'House of the Future' concept in the 20th century, as developed in the field of architecture, as promoted by the media, and as a widely understood idea in the popular imagination, is the historic context in which the Sculptured House may be evaluated to have exceptional significance. The Sculptured House was the subject of national publicity when it was built forty years ago and it has again appeared in newspapers and magazines during the last decade or so, a level of attention which is highly unusual for a building in Colorado.

Statement of Significance for Criterion C

The Sculptured House by self-taught Colorado architect and engineer Charles Deaton is eligible for listing in the National Register under Criterion C owing to its high quality modernist design. The Sculptured House occupies a key place in the history of Colorado architecture as one of the most widely recognized and respected modernist buildings in the state. The Sculptured House is also eligible for listing on the National Register because it includes many of the defining characteristics of post-war Expressionist design, a stylistic variant of modernism that has been long recognized in the scholarly community. Reflecting its high quality modernist design in the post-war Expressionist style, the Sculptured House has been discussed and illustrated in the national and international architectural, art and design press, both when it was new in the 1960s and '70s, and since it was restored in the 1990s. It is extremely rare for a Colorado building of any type to have received the level of serious attention afforded the Sculptured House. The house meets the requirements of Criteria Consideration G as a resource less than fifty-years of age.

"At the opposite end of the architectural spectrum (from Miesian) is the 'sculptured' house which Charles Deaton designed for himself...Deaton felt that in designing a sculptured house he was following atavistic instincts as much as creating something new, for 'man lived with the rolling hills and curvilinear caves, rounded thatched roofs, and molded mud huts long before Euclid's geometry squared up our cities'...Deaton wants to free contemporary man from technological servitude; he wants technology to become the servant of man's aesthetic needs."

A History of American Art, 1973 [5]

"Broader acceptance is not encouraged by anthropomorphic forms, even for private use...Yet these designs do imply a willingness to equate 'freedom' with something less idiosyncratic than self-expression. Charles Deaton's elegant streamlined house appears poised for launching from the ridge of a Colorado mountain."

Transformations in Modern Architecture, 1979 [6]

"High above the freeway that runs west from Denver to Vail...a white concrete saucer appears to hover over a spur of rock...(it was) constructed in the mid 1960s by Charles Deaton as an experimental house for his family...Born in 1921, Deaton was a rugged individualist in the mold of Frank Lloyd Wright and Bruce Goff."

AD, 2001 [7]

"A self-taught architect starts fashioning a model house, a habitable sculpture, a dream, a flying-saucer house, a personal statement about freedom...Before and after; organicity, Gesamtkunstwerk, physiognomy, anarchy. The Colorado architect was Charles Deaton: 'I want the shape to sing an

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[5] Daniel M. Mendelowitz, *A History of American Art*, Holt, Rinehart and Winston, 1973, pp. 360-361. Sculptured House illustrated with a photo on page 361.

[6] Arthur Drexler, *Transformations in Modern Architecture*, Museum of Modern Art, 1979, page 58. Sculptured House illustrated with a photo.

[7] Michael Webb, "Naissance du future", *AD* (France), December-January 2001, pp. 112-121. Sculptured House illustrated with ten photos.

unencumbered song'. The house built between 1963 and 1965 was an ideal model..."
Abitare, 2002 [8]

Historic Context for Criterion C
The Sculptured House as an Important Modernist Building in Colorado by an Important Local Architect that Exemplifies Mid-20th Century Expressionism
The prominent place of the Sculptured House in mid-century modern architecture in Colorado, Charles Deaton's place as an acknowledged master of Colorado architecture, and the way in which the house exemplifies the Expressionist current in mid-20th century modernist architecture are the historic contexts in which the Sculptured House may be evaluated as having exceptional significance.

The Place of the Sculptured House in Colorado's Modernist Architectural History
Among modern buildings in Colorado, the widely known Sculptured House is commonly considered by the architectural community, and by local architectural historians, to be one of the most significant structures in the state. The Sculptured House may be regarded as being on par with the 1930s Colorado Springs Fine Arts Center by John Gaw Meem, the 1940s Red Rocks Amphitheater by Burnham Hoyt, and the 1950s Air Force Academy Chapel by Walter Netsch for Skidmore, Owings and Merrill. And only the Chapel, which like the Sculptured House is an example of modernist Expressionism, is as widely published, though Red Rocks, like the Sculptured House, also has cultural significance in addition to its architectural significance owing to the mass media attention in the world of music.

Beginning in the 1930s and continuing into the post-war period, the Front Range of Colorado became a regional center for modernism in architecture with many modernist buildings by local architects being constructed at that time in Denver, Boulder and Colorado Springs. In the 1950s, some of the earliest buildings by prominent nationally known modernist architectural firms based out of state were erected in Colorado. In the 1950s, the Air Force Academy campus including the famous Chapel designed by Walter Netsch for Skidmore, Owings and Merrill was built on a foothills site north of Colorado Springs. At about the same time, Zeckendorf Plaza and Mile High Center by I.M. Pei were built in downtown Denver. (Sadly both Pei complexes have been severely damaged by insensitive changes, and only the high-rise-towers from each survive.)

The local modernist architectural scene in Colorado greatly expanded from the 1950s through the 1970s. The most notable of these local architects and architectural firms include: Rodney Davis, Harry Ervin, Alan Fisher, Casper Hegner, Victor Hornbein, Burnham Hoyt, George Hoover, James Hunter, Charles Haertling, Elizabeth Wright Ingraham and Gordon Ingraham, Lamar Kelsey, Lusk and Wallace, Joseph Marlow, Thomas Moore, William Muchow, Roger Musick, Nixon and Jones, Papachristou and Havekost, James Ream, Jan Ruthenberg, Chuck Sink, Eugene Sternberg, James Sudler, and Hobart Wagener among others.

The Place of Charles Deaton among Modernist Architects in Colorado
In this group of Colorado modernist architects, Charles Deaton, whose work was the subject of national and international attention beginning in the 1950s, is an acknowledged master. The publicity Deaton

[8] Michele Porcu, "Charles Deaton in Colorado: Sculptured House", *Abitare*, pp. 138-145. Sculptured House illustrated with several drawings and fifteen photos.

received was not just related to his most famous project, the 1963-65 Sculptured House, but had started earlier with the 1959-60 Central Bank and Trust addition (demolished) in downtown Denver, and the 1961-64 Wyoming National Bank in Casper (altered, losses). After the Sculptured House, Deaton continued to garner national attention in the press with the Key Savings and Loan of 1965-1967 in Englewood, Colorado, and his largest and most important commission, the Harry S. Truman Sports Complex in Kansas City of 1967-1972 that includes two large outdoor stadiums.

Another reason Deaton's buildings were featured in the press was an intellectual interest in the unusual architectural ideas of Deaton. The architect was routinely depicted as a visionary with the Sculptured House being his most famous exemplar of this vision. Since the Sculptured House was intended as Deaton's own part time residence and was meant to illustrate his design theories in which the structure of the house is conceived as a sculpture, the Sculptured House is more closely associated with the architect than are his other projects, and to some extent attains further exceptional significance in this way.

The Sculptured House as an Example of Expressionist Style Architecture

The Sculptured House is also significant in that it exemplifies the post-war Expressionist current in modern architecture. It is from this perspective that the Sculptured House is discussed in *History of American Art* by Daniel Mendelowitz,[9] and is included in the exhibition catalogue, *Transformations in Modern Architecture* by Arthur Drexler.[10]

Expressionism in post-war architecture is recognized in the scholarly community as an identifiable style. *In American Architecture from 1750*, historian Marcus Whiffen describes Expressionism, which he calls Neo-Expressionism.

"In Neo-Expressionist buildings unity is achieved by continuity of form rather than proportional or geometrical means. Hence sweeping curves, convex, concave, or faceted surfaces, and a tendency to avoid the rectangular wherever practicable; even structural columns and piers may 'lean.' When continuity is broken, the break is emphatic, even violent...arches and vaults of many forms are employed, but not the semicircular arch or the barrel vault. The absence of these is due in part to the essentially static nature of the semicircle, which would conflict with the 'movement' or 'dynamism' of the style, in part to their too obvious geometry, which would conflict with its generally sculptural effects.
The Expressionist, disdaining geometry or employing only those of its forms that have a 'freehand' look, does not work this way; his way is nearer to the sculptor's. (Eero) Saarinen, unchallenged as the leader of the movement during the last years of his life, was in fact trained as a sculptor. Other architects became Neo-Expressionists as a result of their admiration of what the engineers could do with matter, which is sculptor's medium if the architect's is space...The development of concrete shell vaults was a particular impetus..." [11]

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[9] Daniel M. Mendelowitz, *A History of American Art*, Holt, Rinehart and Winston, 1973, pp. 360-361.

[10] Arthur Drexler, *Transformations in Modern Architecture*, Museum of Modern Art, 1979, page 58.

[11] Marcus Whiffen, *American Architecture from 1780*, the MIT Press, 1992, pp. 273, 276.

The Sculptured House is consistent with Whiffen's description of Expressionism. In the Sculptured House: "unity is achieved by continuity of form"; there are "sweeping curves, convex, concave or faceted surfaces, and a tendency to avoid the rectangular wherever practicable"; "when continuity is broken, the break is emphatic, and even violent"; "arches and vaults of many forms are employed"; there is "'movement' and 'dynamism'" in the design; there are "sculptural effects"; and; "its forms...have a 'freehand' look."

In 2000, the city of Boulder, Colorado, sponsored a survey of modern architecture in the city entitled *Historic Context and Survey of Modern Architecture in Boulder, Colorado, 1947-1977.* In that survey Michael Paglia, one of the survey's three authors, created lists of distinctive characteristics of various architectural styles that were popular between the 1940s and the 1970s including Expressionism.

Distinctive Characteristics / Expressionism
- sculptural forms
- irregularly shaped windows
- non-traditional structural elements
- use of experimental materials like polyester foam
- use of cast-in-place concrete
- same materials used inside and out
- organic or geometric floor plans
- organic or geometric ornamental programs
- use of the cantilever
- dramatic site planning, use of topography as a design element
- butterfly or other unconventional roof designs
- roofs as continuations of the walls [12]

The Sculptured House is likewise consistent with Paglia's working definition of Expressionism, and features a majority of the distinctive characteristics of the Expressionist style. The Sculptured House has: "sculptural forms", "irregularly shaped windows"; "non-traditional structural elements"; the "use of experimental materials"; "use of cast-in-place concrete"; an "organic or geometric floor plan"; there is the "use of the cantilever"; "dramatic site planning, use of typography as a design feature"; an "unconventional roof design"; and; "the roof is a continuation of the walls".

Another common understanding of the Sculptured House is the idea that the house is an abstract sculpture that can be lived in, which is related to the Expressionist modernist style. Many of the articles written about the house focus on this sculptural quality, which is consistent with Deaton's own intentions. These include "Charles Deaton, Building Sculptor" (*Denver Post*, August 23, 1964, pp. 20-24), "Sculptor Shapes a Home of Concrete" (*The New York Times*, May 15, 1966, front page), "L'architecture Sculpture" (*au jourd'hui*, Mai-Jun, 1966, pp. 79, 88), "The Sculptured House" (*Art in America*, Nov.-Dec., 1966, pp. 25-29), and "Live-in Sculpture" (*Vogue*, November 15, 1970, p. 119).

[12] Michael Paglia, Leonard Segel, Diane Wray, *Historic Context and Survey of Modern Architecture in Boulder, Colorado, 1947-1977*, City of Boulder, 2000, page 57.

The novel engineering and materials employed in the Sculptured House are also noteworthy and also partly contribute to its exceptional significance. The building has a skeleton of steel framing covered with steel substructures that were then coated with a thin layer of concrete. Finally, the concrete shell was finished with a mixture of Hypalon®, crushed walnut shells and white pigment.

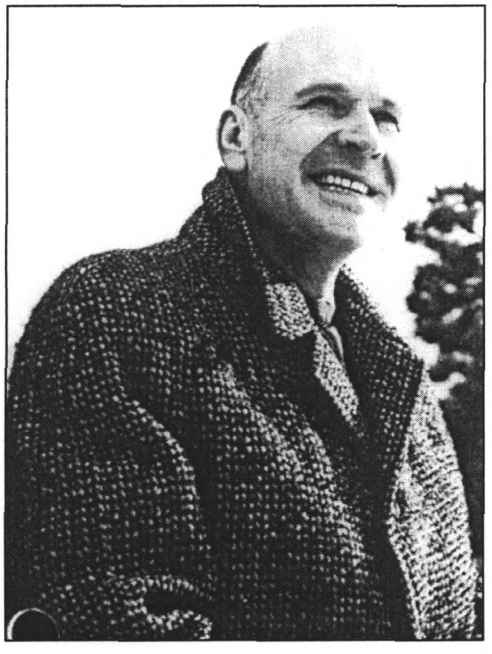
The elaborate forms of the Sculptured House, in which there are few straight lines other than some floors, are carefully carried out, and the shell is finely done. Using non-Euclidian geometry, Deaton sculpted an enormous plaster model of the house, sliced the model into wedges, measured the segments, and finally used the measurements to determine the drawing of the plans. This method is the exact opposite of the typical relationship between plans and models in architecture.

Conclusion to Historic Context, Criterion C

The repeated attention the building has received in the architectural, art and design press indicates that Deaton's Sculptured House is perceived to be one of the most significant buildings in Colorado from the standpoint of architecture. As a result of all of the media attention garnered by Deaton, he became one of the best known, if not the best known, of the local modernist architects among his peers in the profession, both inside, and outside, Colorado. The Sculptured House exemplifies Expressionist style mid-20th century modernist architecture.

Charles Utter Deaton

Charles Deaton was born in Clayton, New Mexico, on January 1, 1921. His father was an oil-geologist and his mother was an artist. The Deatons moved to Oklahoma in the 1920s, and Charles spent most of his childhood there. With the Great Depression, times were hard for the Deatons, and for a two-year period during his youth, the family lived in a tent on the Oklahoma prairie, later moving into a one-room cottage. Because of his family's poverty, Deaton never attended college, and his education ended after graduation from high school. In high school he took a drafting class that encouraged his natural design talents in design. At the age of sixteen, Deaton was already earning a living, working as a commercial artist. Also as a teenager, Deaton created a board game called "Gusher" that was later marketed nationally. He visited the 1939-1940 New York World's Fair, which he later credited as a direct influence on his architectural design.



During World War II, Deaton worked at a Lockheed aircraft plant in California using practical engineering and design to translate sheet metal into aerodynamic shapes. With no formal training he began his architectural career in the 1940s in New York City doing minor work as a freelance designer. In 1949 Deaton moved to St. Louis and became in-house designer for the Bank Building and Equipment Company. His completed projects in St. Louis include designs for the remodeling of the Jefferson Hotel and the First National Bank. In 1955 he moved to Denver, Colorado, and lived in the area for the rest of his life.

Deaton's Architectural Career

Deaton's aesthetic as an architect was based on the use of shapes found in nature, as opposed to the rectilinear shapes that represented the predominating approach in modern architecture at the time. This rectilinear aesthetic is best exemplified by the 'less is more' steel and glass style of Ludwig Mies van der Rohe, and by his Miesian style followers. In this way Deaton, as well as the other Expressionists, was doing work that was formally antithetical to the main current in modern architecture. Instead of rectangular Miesian volumes, Expressionist Deaton was fascinated by the graceful curvilinear shapes of caverns, potholes formed by water, river rocks, plants, hills and mountains, and he translated these shapes into architectural volumes.

"I have come to believe that sculptural architecture predates angular and rectilinear architecture by many centuries. Man lived with the rolling hills and curvilinear caves, rounded thatched roofs, and molded mud huts long before Euclid's geometry squared up our cities. We are so accustomed to our square cities that fully rounded forms in buildings look new to us again.... The question today is not to ask whether sculptural architecture is new, but to ask how far it can grow as a major art form."

Charles Deaton [13]

Central Bank and Trust 1959-1960

Deaton's architectural career took off, at least to some extent, after he came to Colorado. He received his first major commission in 1959 when he was hired to design a circular bank for Central Bank and Trust in downtown Denver (demolished), which was illustrated and discussed in *Interiors* in the article "A Spirited Play of Circles, Cones and Textured Light for Denver's Central Bank and Trust Company" (December, 1959, pp. 106-109). The lost Central Bank and Trust, which was completed in 1960, was Deaton's first Expressionist building, and the first building he did that was originally conceived as a sculpture, being expressed initially in model form, and then being drawn out as a design based on the dimensions of the sculptural model.

Interior Designs for Banks 1960s

Deaton's interest in bank design dated back to his work in St. Louis. This connection to banking was fortunate for Deaton since in the 1950s, 1960s and 1970s, most new banks constructed across the country were done in vanguard architectural styles such as Expressionism. Deaton was a bank-design specialist and in addition to the bank-buildings themselves, he designed various equipment meant to be used inside banks, but these designs often had broader applications for commercial interiors in general. Deaton held over thirty United States patents on his designs, and an estimated one hundred products were manufactured. His familiarity with banking led to one of his largest design commissions, a series of security mechanisms, security doors and vaults for Diebold Incorporated. He designed a line of office furniture called "The Template Group" produced by the Leopold Company of Burlington, Iowa. "The Template Group" included desks, tables and credenzas. Deaton also designed a ceiling lighting system called "Squiggle" that was made by Luminous Ceilings of Chicago. In the "Squiggle" system, a jigsaw pattern of hanging plastic panels was used to diffuse and soften fluorescent light.

Wyoming National Bank 1961-1964

Denver's Central Bank and Trust commission led to Deaton's most important bank design, the highly sculptural Wyoming National Bank in Casper, Wyoming, from 1961-1964. The bank became fairly

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[13] Charles Deaton, "The Sculptured House", *Art in America*, November-December, 1966, pp. 25-29.

famous, especially considering its isolated location. It was discussed and illustrated by articles in various architectural journals including the *Architectural Forum* ("Wyoming National Bank", October, 1961, page 63), *Architecture International* ("Sculptured Bank", 1965, pp. 68-77.), and *The Architect & Building News* ("Bank, Wyoming", December, 1965, pp. 1031-1036) and in trade publications including *Concrete 66* ("Shells 66", 1966, pp. 14-15) and *Building Progress* ("Round Bank Rates Interest", June 1965, pp 2, 10-11). The opening was announced in the newspaper, the *Denver Post* ("Ultramodern Bank to Hold Open House in Casper Sunday", May 3, 1964, p. 7D).

In the Wyoming National Bank, Deaton used the security mechanisms, security doors and vaults he designed for Diebold, "The Template Group" office furniture he did for Leopold, and the "Squiggle" lighting system he had done for Luminous Ceilings. All were already in production, and none were originally conceived as custom features of the Wyoming National Bank, though the bank did provide the perfect context for them.

The most distinctive feature of the Wyoming National was the banking room pavilion that was expressed on the building's exterior in which petal-shaped wedges of concrete surround a pierced dome. Similar but smaller petal-shaped wedges formed a series of small drive-through banking structures to the rear of the bank lot (now lost). Deaton first created a wooden model of a shell-structure and then worked with KKBNA (formerly Ketchum, Konkle, Ryan and Hastings and now Martin & Martin), a structural engineering firm in Denver. Milo Ketchum of KKBNA was a local pioneer in shell-structure testing. The Wyoming National Bank was the first of many collaborations between Deaton and KKBNA. The unusual form of the domed banking room provides an immediate precedent for the similar though simpler shape of the Sculptured House.

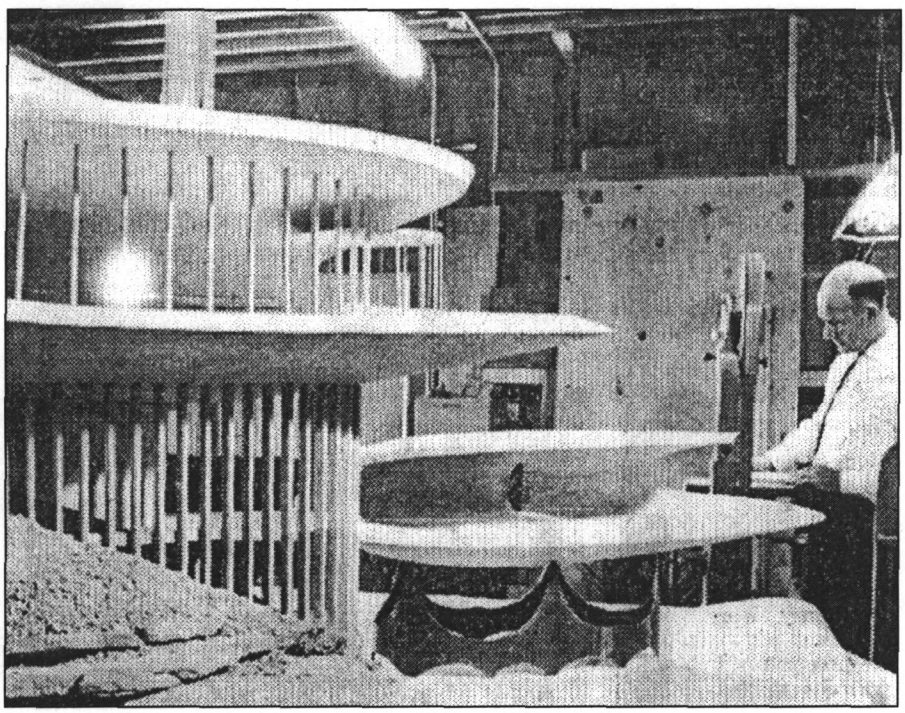
The Sculptured House 1963-1966

The Sculptured House was his next building, meant as a residence for Deaton himself, and the only example of a house design in his entire career. The Sculptured House became nationally and internationally famous as a rare-built example of the 'House of the Future' appearing in general interest newspapers and magazines, appearing in a feature film, and on television. (See 'Statement of Significance' and 'Historic Context' for Criterion A.) And it was widely published in the architecture, art and design press, appeared in books and in professional journals, becoming one of the best known, most respected and highly regarded buildings in Colorado. (See 'Statement of Significance' and 'Historic Context' for Criterion C.)

The Model for the Sculptured House

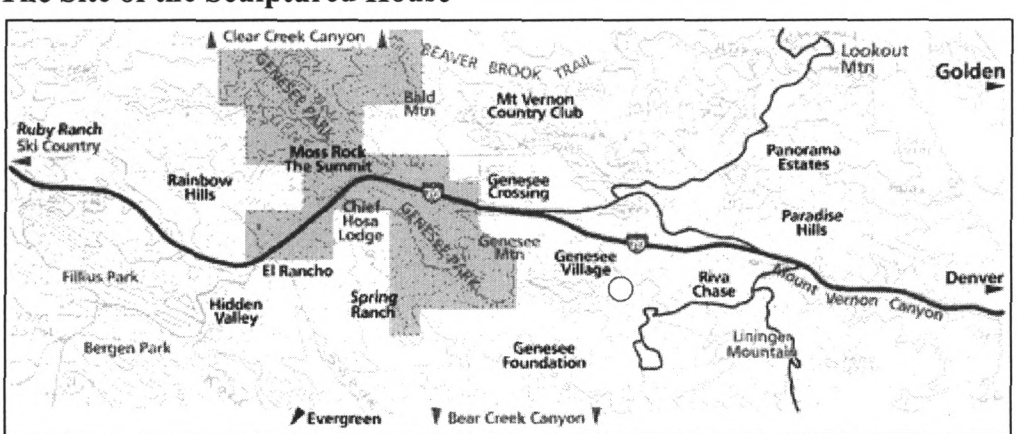
The first step toward building the Sculptured House was the creation of the sculpture-model, done around 1960. The sculpture was made of plaster and in building it, Deaton conformed to no standard or accepted architectural practice. The model was roughly 2 feet wide, 3 feet long, and 1 foot deep, and it weighed approximately 75 pounds. Deaton's method was to transform his models into drawings by slicing through the model. The segments were measured to establish the building's actual dimensions. Once a scale was established, and drawings were completed, any questions about dimensions could be solved by going back to the original model. The model was not 'free-form' despite its appearance but was instead based on intricate non-Euclidean geometries of which Deaton was a master. This interest in non-Euclidian geometry distinguished him from other Expressionist architects of the time, and makes Deaton a precursor to Frank Gehry. However Gehry has the benefit of Computed-Aided Design software, whereas Deaton created the calculations in his head and with his hands.

The dimensions of the model of the Sculptured House were translated into 9/16 inches equals one foot for technical purposes. Using this unconventional ratio, construction drawings for the Sculptured House were made. Unfortunately, drawings have been lost and the sculpture model of the Sculptured House was accidentally destroyed at Deaton's memorial service in 1996, though photos of it survive.



Charles Deaton working on models in his studio. Source: Floyd H. McCall, "Sculpture in Concrete," *The Denver Post*, 11 July 1966, 21.

The Site of the Sculptured House



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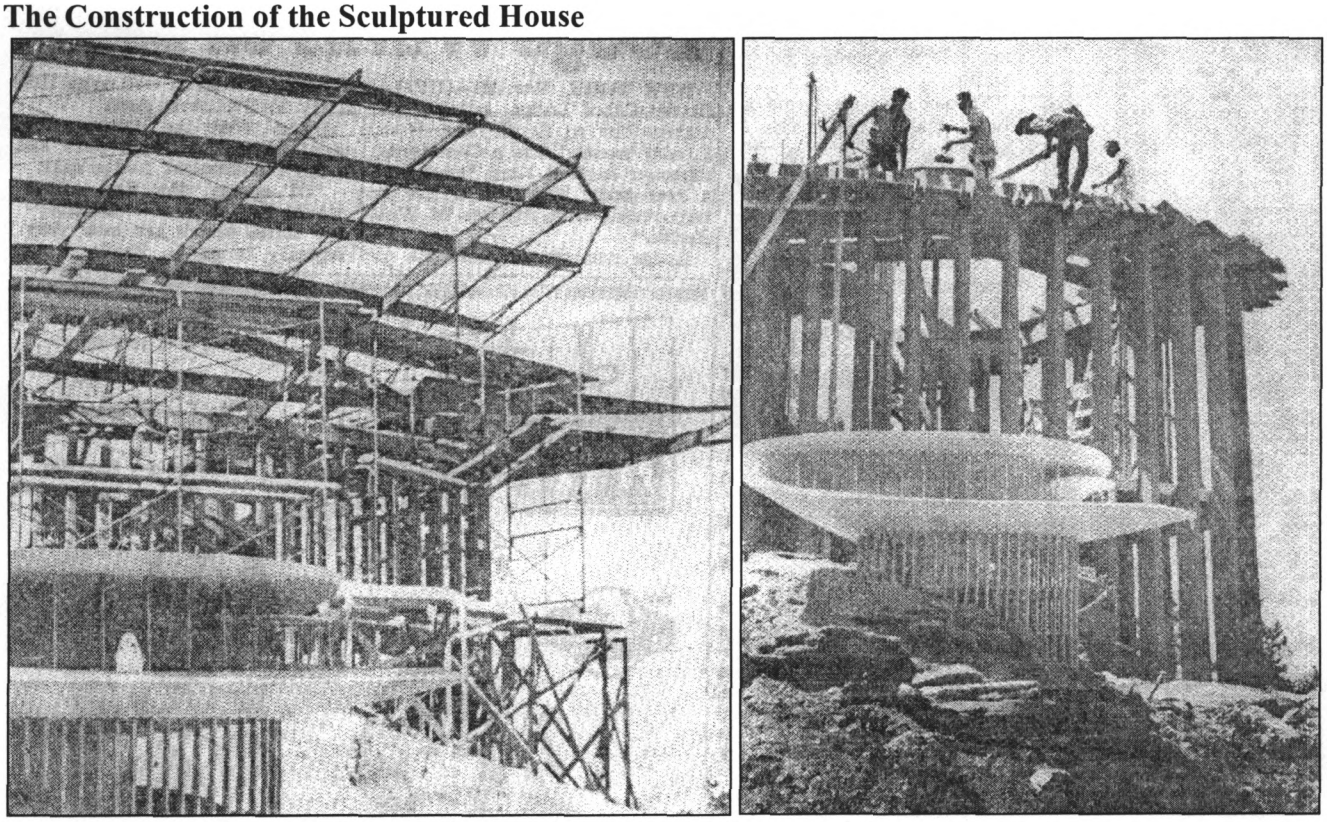
Sculptured House (circle symbol above) is located just southeast of Genesee Village. Source: "Mt. Vernon Canyon Neighborhoods," *Colorado City & Mountain Views*, 22 March 2001.

Deaton, an amateur pilot, spent months flying over the foothills west of Denver in order to select a site to build his Sculptured House. He had already designed the house in sculpture form, but from the beginning he had the idea of a mountain setting. He selected a 15-acre tract at the summit of Genesee Mountain, 8000 feet above sea level, overlooking Mount Vernon Canyon. The land was formerly owned by the Lucien M. Ralston family, who were cattle ranchers. The Sculptured House was the first structure erected on the site.

Deaton chose the site to realize an organic relationship between the house and the mountain, and to command a view of the Continental Divide, the city of Denver, and the high plains beyond. The intentional and emphatic relationship of the Sculptured House to Genesee Mountain, and to the views, is a defining characteristic of the Expressionist style.

The Sculptured House is oriented to the north and east, seeming to hang off the ridge of the mountaintop from a high meadow to the south and west. The open balcony has a railing that is angled inward to give a sense of safety, which is necessary considering the more than 1,000 foot drop to the canyon floor below. The balcony faces north and east. The exact position of the Sculptured House is such that it divides two different rock outcroppings, one of feldspar-rich gneiss that has light gray, tan and dark gray banding, and pegmatite granite, which is pink.

The Construction of the Sculptured House



The Sculptured House under construction. The model is in the foreground in both photographs. Source, left: Deaton House Album by Sally O'Hearn. John J. Huggins Collection. Source, right: Mel Schieltz, *Rocky Mountain News*, Deaton House Album by Sally O'Hearn. John J. Huggins Collection.

Construction of the Sculptured House began in 1963. Deaton was on site throughout the construction. The structural engineer was Joe Meheen and the general contractor was John Del, Inc. One challenge of the construction was that precut lumber and pre-measured materials could not be used. The first step was to set the pre-cast pedestal piers, which were anchored into the bedrock by steel rods that ran through their cores. The steel posts support a circle of pre-cast concrete at the shell base and, above it, the steel superstructure. This superstructure is a welded cage of standard steel, the shape of which was refined through the use of steel substructures. The entire thing was covered with metal wire mesh. When this surface was as true to the model's shape as possible, concrete was pumped over the surface to a depth of three inches. It was then hand-troweled. When this concrete layer was considered to be perfect, a final surface was applied. This final surface was a combination of Hypalon® (a proprietary elastomeric surfacing material) infused with crushed walnut shells and white pigment. The walnut shells created a textured appearance on the shell's surface, and due to their extreme hardness, added to the structural integrity of the shell. Because the Sculptured House required a good deal of specialized hand labor, construction costs were relatively high, with Deaton at the time estimating that it had cost between $100.000 and 120,000 to build it.

Media and the Sculptured House

The Sculptured House was illustrated and discussed in articles in Denver newspapers including the *Rocky Mountain News* ("Flying Saucer Dream House Going Up Near Denver", June 24, 1964, page 7D; "Touring the 'Flying Saucer' House", April 4, 1990, p. 8; "Sleeper House Awakens At Last", June 27, 1999, p. 1G, and "Architect Charles Deaton Called it Sculptured House", page 6G; "Room With A Slanted View", "Outer Spacious, Relaunching the Flying Saucer House in Genesee" and "Awakening a Sleeper, Flying Saucer Comes Back to Life", February 4, 2001, cover, pp. 6F-7F, 10F-11F) and in the *Denver Post* ("Charles Deaton, Building Sculptor", August 23, 1964, pp. 20-24; "Deaton's Design for Living", *Empire Magazine*, cover, pp. 8-11; "One With the Earth", February 6, 2000, pp. 1F-4F), and in the weekly *Westword* ("The House That Soared", September 18-24, 1991, pp. 20, 23-24, 26, 28).

The Sculptured House appeared in newspapers nationally including *The National Observer* ("Clay to Blueprint to Home", January 31, 1966, page 6), the *St. Louis Dispatch* ("Deaton's Design for Living", April 1, 1966, pp. 1D, 3D), *The New York Times* ("Sculptor Shapes a Home of Concrete", May 15, 1966, front page; and; "Rescuing a Vision of a Well-Rounded World", January 4, 2001, pp. F1, F6), and, *USA Today,* ("1950s Get a Round of Applause, May 16, 2001, cover, page 1D).

The Sculptured House was also the subject of articles in magazines including *l'architecture d'au jourd'hui* ("Charles Deaton projet d'habitation a Denver, Etas Unis", Jun-Juillet 1964, page 23), *Arkitektur* ("Enfamiliehus naer Denver, Colorado", Okt., 1964, page 244), *Architectural Record* ("Architect's Own Houses', September 1965, pp. 177, 188), *American Home* ("Start Living Tomorrow-Today" September, 1966, pp 49-51), *au jourd'hui* ("L'architecture Sculpture", Mai-Jun, 1966, pp. 79, 88), *Art in America* ("The Sculptured House", Nov.-Dec., 1966, pp. 25-29), *Town & Country* ("Freedom in Space", November, 1967, pp. 150-151), *Lotus 4: An International Review of Contemporary Architecture* ("New Buildings & Projects USA 1966-1967", 1967-1968 edition, pp, 82-87), *Vogue* ("Live-in Sculpture", November 15, 1970, p. 119), *Architectural Record* ("The Home of the Orgasmatron Gets Some Much Needed Care", September, 1999, p. 74; and; "Modern Homes in Cinema", April 2002, pp. 80-86), *Canadian Architect* ("Reviving the Sleeper House", June 2000, p.38), *AD* ("Naissance du future", December-January, 2000-2001, pp. 112-121), *Colorado Homes & Lifestyles* ("Life in the Round", October, 2001, pp. 92-106, 187-188), *Hauser* ("Wiederbelebung fur ein Ufo",

November 2001, pp. 58-650), *Abitare* ("Charles Deaton in Colorado, Sculptured House", April 2002, pp. 138-145), *Architecture + Urbanism* ("Charles Deaton Sculpture House", August 2002, pp. 52-56, 140-141), and *Vogue Living* ("Future Reborn", February-March 2003, pp. 146-151).

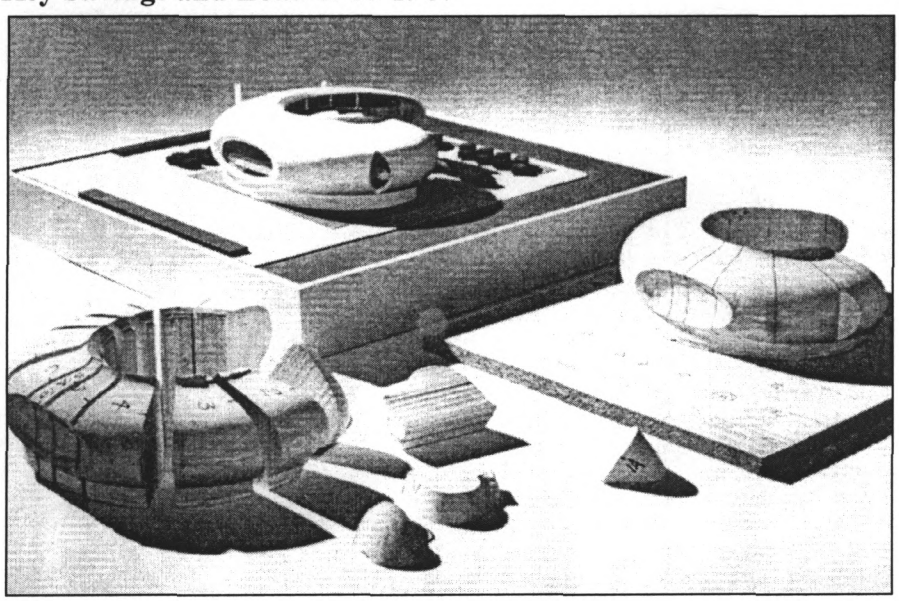
The Sculptured House appeared in books, including *A History of American Art* by Daniel Mendelowitz (1973), *Transformations in Modern Architecture* by Arthur Drexler (1979), *Colorado Homes* by Sandra

Dallas (1986), *Buildings of Colorado* by Tom Noel (1997), *Guide to Denver Architecture* by Mary Chandler (2001), and, *Contemporary Glamour* by Ali Hanan and Kate Dwyer (2002).

The Sculptured House has been featured on television programs, appearing on NBC's *Today Show* (1966), and on the HGTV and Discovery Channels (2002-2003). The Sculptured House appeared as a location in a feature film about the future, *Sleeper* (1973).

As a result of all the interest in the Sculptured House, the building became one of the best-known structures in Colorado.

Key Savings and Loan 1965-1967



Deaton's models for Key Bank, Englewood, Colorado. The models were sliced to determine dimensions for construction drawings. Source: "Sculpture Buildings Pitch Curves," *Engineering News-Record*, 28 April 1966,40.

In 1965, Deaton designed another bank, Key Savings and Loan (now the Colonial National Bank) in Englewood, Colorado. The bank's design is closely related to the design of the Sculptured House. Completed in 1967, it was illustrated and discussed in an article in *Architecture/West* ("Englewood Savings & Loan", April, 1966, p. 6), in *Creative Ideas in Glass* ("Key Savings, Englewood, Colorado", Summer, 1967, cover, pp. 2-3), and in the *National League Journal* ("Key Savings, Englewood, Colorado" and "Unusual S&L is Real Showpiece", October, 1967, pp. 24-25) in addition to articles in the *Denver Post* ("Key Savings Building Unique", March 26, 1967, p. 2G), and in the *Rocky Mountain News* ("Key Savings, Loan to Open", May 3, 1967).

Harry S. Truman Sports Complex, 1967 to 1972

The largest commission of Deaton's career came in 1967 with Kansas City's Harry S. Truman Sports Complex that comprised both Arrowhead Stadium and Royals Park done in collaboration with the firm of Kivett & Myers. The Truman Complex was illustrated and discussed in periodicals such as *Architecture & Engineering News* ("Twin Stadiums Kansas City", September, 1967, p. 10), *Progressive Architecture* ("The Stadium, All-American Monument", November, 1971, pp. 78-87, and, "Harry S. Truman Sports Complex", February, 1972, page 32), and in newspapers including the *Denver Post* ("Architect Hired for Stadiums", April 9, 1967, p.2H, and, "Denver Architect Designs Sports Complex", May 3, 1967, page 77), the *Rocky Mountain News* ("Denver Architect Shows KC Park Plans", May 3, 1967, page 8), and the *Seattle Post-Intelligencer* ("Everything's Going To Be Up To Date in Kansas City", February 7, 1968, page10).

Originally the design for the Truman Complex called for a retractable roof for Arrowhead Stadium. Deaton worked with KKBNA and Testing Consultants to solve the problems associated with moving the great weight of the roof. The innovative plan Deaton, KKBNA and Testing Consultants came up with was to float the roof on a thin layer of water that buoyed up pressure pads mounted underneath them in 2500 foot long channels. The cost of the moveable roof was prohibitive, and it was never built.

The triumph of the Harry S. Truman Sports Complex was tainted for Deaton when Kivett & Myers claimed sole architectural credit, though the complex, as built, looked very much like Deaton's first model and drawings. There ensued a lengthy eight-year lawsuit, which was eventually settled out of court and was personally, professionally, and financially costly for Deaton.

Un-Built Projects of the 1970s and 1980s

In the 1970s, Deaton was part of a consortium with KKBNA and Swanson Rink to collaboratively develop designs for new stadiums based on the ideas expressed in the Truman Sports Complex. Unfortunately the consortium never was able to get a stadium commission though a model and plans for a covered 84,000 seat convertible stadium for football and baseball was designed for the Minneapolis-St. Paul area in Minnesota.

Also in the 1970s and into the 1980s Deaton designed several un-built high rise projects for Denver, including one for the RTD property at Colfax Avenue and Broadway in Denver, which called for three wedge shaped towers. He designed a project for 15th Street that included a 44-story tower with a semi-circular elevation set on a circular recessed plaza. There was a Denver Urban Renewal Authority project done together with Muchow and Partners, also on 15th Street that would have comprised a pair of semi-circular towers connected by a low pavilion. Other projects that were never built include a hotel, theater and shopping mall complex for Boulder, Colorado, a series of high-rise residences for Fort Collins, Colorado, and a high-rise hotel and shopping complex for Jeddah, Saudi Arabia. Deaton was an old friend of Lamar Hunt's, and Hunt commissioned Deaton to design a tower to honor the Apollo space missions to be built on Alcatraz Island, however a decision was made to preserve the site, making construction impossible. The observation tower idea was transposed to a Florida location, and a different design was conceived, and this, too, was never built.

Deaton did some of his most ambitious and accomplished designs during this period. His high-rise buildings in which parts of the shafts are cut-away, and which sometimes have circular or semi-circular

footprints, are particularly unusual and distinctive. However, as well done and thoughtful as these designs were, as it happened, the Truman Sports Complex would be Deaton's last project to get built.

The Demolition of Deaton's Central Bank and Trust 1990

In 1990, Deaton's Central Bank and Trust in downtown Denver was demolished along with an adjacent Beaux-Arts style turn of the century building, also called Central Bank, that was of some note, being a major work by Denver architect, Jacques Benedict, one of the most important figures in the city's architectural history. In the failed-preservation struggle that ensued, the loss of Deaton's Central Bank was overshadowed by the loss of the Benedict, but from the standpoint of Denver architecture, it was a comparable one. Deaton's Central Bank had been his first Expressionist building, and the first in which he broke with rectilinear architecture. The Central Bank was the also the first building Deaton designed based on his radical model-to-drawing method. Considering how few projects Deaton actually got built, the demolition of the Central Bank represents a major loss to his relatively small portfolio of completed structures.

Decline of the Sculptured House 1988-1998

The interior of the Sculptured House was never fully finished, and, as a result, Deaton and his family never occupied it. Despite this, the Sculptured House was well maintained for more than twenty years after it was constructed.

Though he had achieved great fame through the Sculptured House, Deaton's faltering architectural practice, and the lawsuit with Kivett & Myers had brought him to the brink of financial ruin and in the late 1980s he decided to sell the Sculptured House.

The Sculptured House was put up for sale in 1988 with an asking price of $970,000. At that time a contract was offered, but was never concluded, and the Sculptured House was put on the market again in 1990, this time with an asking price of $1.75 million. In 1991, the Sculptured House was put up for auction, with auctioneer Chuck Bohn officiating. Deaton reserved the rights to reject the highest offer if he deemed it as insufficient. The Unity International Center of Light, a Kansas City-based religious group was the high bidder, but Deaton rejected the group's offer of $675,000, and he also rejected a subsequent offer that was slightly higher. Larry Polhill, from California, the president of American Pacific Financial Corporation, purchased the Sculptured House from Deaton in 1991 for $800,000.

Polhill spent about $150,000 toward the construction of a Deaton-planned addition, but it was never completed. He also planned to alter and finish the interior, but, with the exception of some interior demolition, that wasn't done either. By the mid-1990s, the Sculptured House was essentially abandoned, and stood in a vandalized state with plywood sheets covering its many broken windows. In the late 1990s, the Sculptured House was one of the most endangered historic buildings in Colorado, and a cause for great concern regarding its condition among the state's historic preservationists. Development pressure was another preservation concern with the original site's fifteen acres representing prime land for residential development if the Sculptured House were to be demolished and the land then subdivided. Fortunately, the Sculptured House had been constructed to the highest technical and material standards, and though all the original glass would eventually be broken, the structural integrity of the building remained assured, even withstanding the severe mountaintop weather conditions and the neglected maintenance.

At the same time the Sculptured House was falling into ruin and threatened with demolition, Deaton, after years of declining health, died in a nursing home in Morrison, Colorado on December 18, 1996.

Rebirth of the Sculptured House 1999-2002

In 1999, John Huggins, a high tech millionaire and a native of Colorado made an unsolicited call to Polhill to inquire about the Sculptured House. Huggins soon after purchased the Sculptured House with its original site for $1.3 million, and invested another $4 million in completing the interior and constructing the addition.

The interior was designed by Deaton's daughter, Charlee Deaton, in a style compatible with the exterior. She preserved all the original interior details that were already in place such as the staircase. She also had the Charles Deaton-designed but not previously constructed dining table and matching set of dining chairs executed by local craftsman. She supplemented this custom feature and others with furniture in current mass-production done originally in the 1950s and 1960s by mid-century modern designers including Harry Bertoia, Charles Eames, Warren Platner, and Eero Saarinen. These production pieces were manufactured by Herman Miller and Knoll International.

In the 1980s and 1990s, Deaton had conceived of an addition to the Sculptured House. The planned addition was essentially an underground dugout that was all but invisible from most vantage points. (As a girl, Deaton's mother had lived in a dugout.) Deaton had done a schematic drawing of this addition and wrote descriptive notes on his intentions.

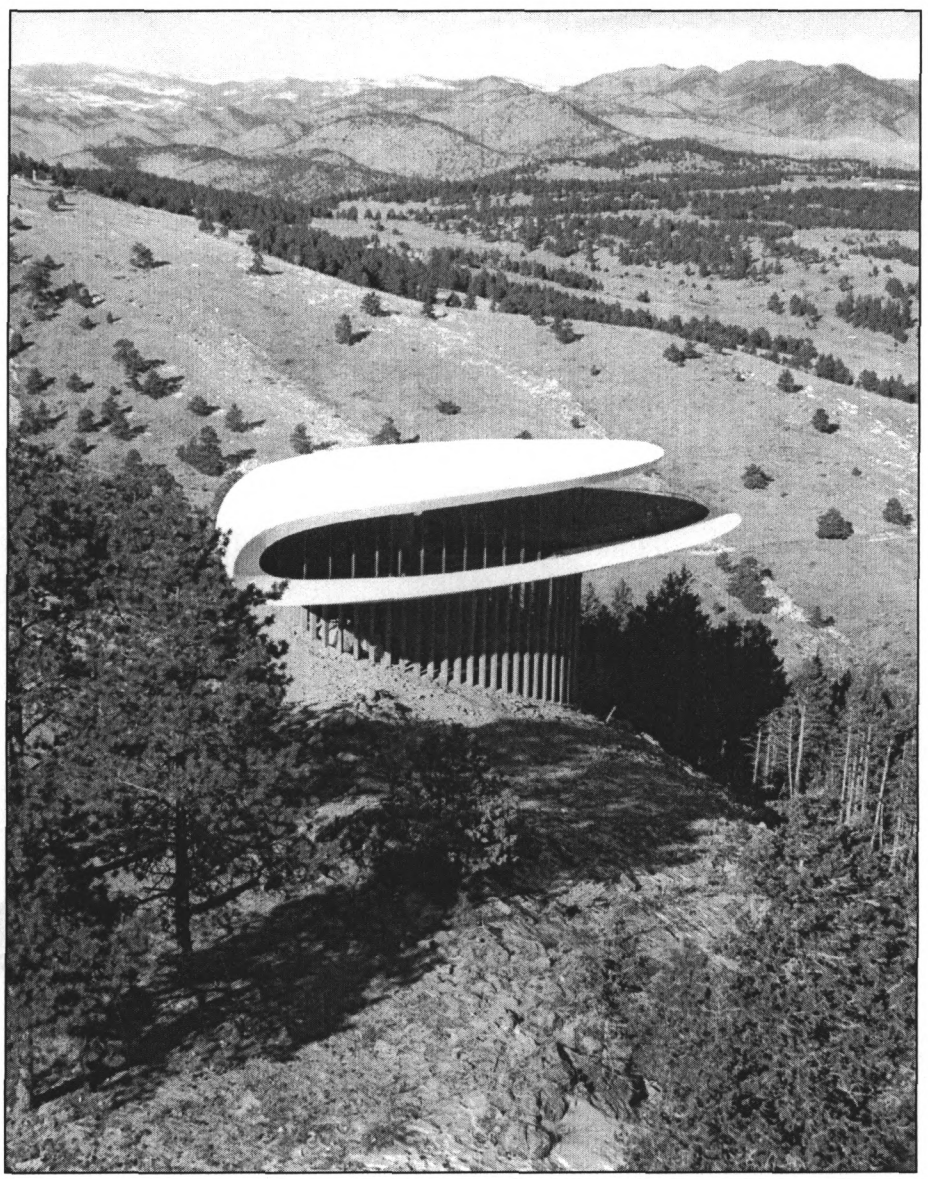
Huggins hired architect Nicholas Antonopoulos to realize Deaton's sketch. Antonopoulos, the principal of the Denver architectural firm of Praxis Design, was the ideal candidate for the job since he was a protege of Deaton's and was also Deaton's son-in-law, having married Charlee Deaton. The addition more than doubled the floor space of the Sculptured House without in any way impinging on its profile against the mountains.

Summary

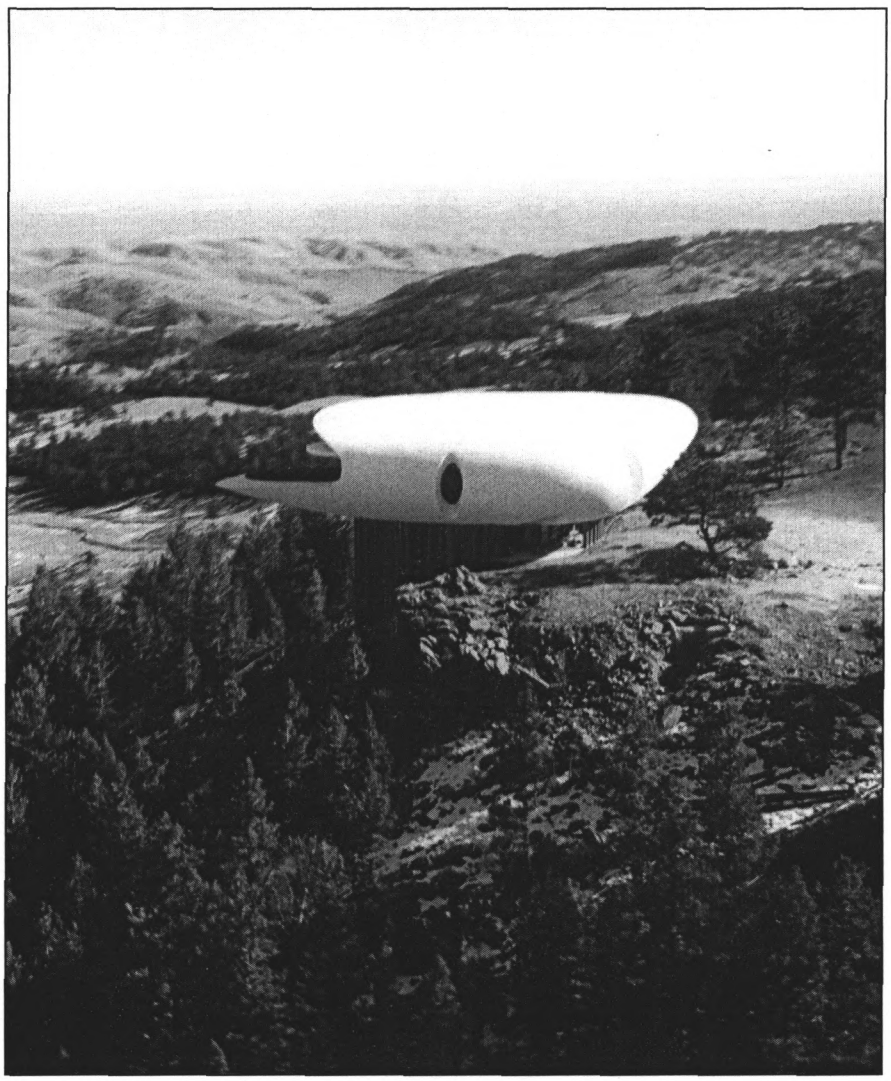
The Sculptured House by self-taught Colorado architect and engineer Charles Deaton is eligible for listing in the National Register under Criterion A in the area of *social history* owing to its exceptionally important role in the mass culture as a widely known example of the 'House of the Future' building type from the mid-20th century. The 'House of the Future' concept in the 20th century, as developed in the field of architecture, as promoted by the media, and as a widely understood idea in the popular imagination, is the historic context in which the Sculptured House may be evaluated to have exceptional significance. The Sculptured House was the subject of national publicity when it was built forty years ago, and it has again appeared in newspapers and magazines during the last decade. National publicity in the general press and mass media is highly unusual for a building in Colorado.

The Sculptured House is also eligible under Criterion C for its exceptional architectural significance owing to its high quality modernist design. The prominent place of the Sculptured House in mid-century modern architecture in Colorado, Charles Deaton's place as an acknowledged master of Colorado architecture, and the way in which the house exemplifies the Expressionist current in mid-20th century modernist architecture are the historic contexts in which the Sculptured House may be evaluated as having exceptional significance. Reflecting its high quality modernist design, the Sculptured House has been discussed and illustrated in the national and international architectural, art and design press, both

when it was new in the 1960s and '70s, and since it was restored in the 1990s. It is extremely rare for a Colorado building of any type to have received the same level of serious press attention as the Sculptured House. The house meets the requirements of Criteria Consideration G as a resource less than fifty-years of age due to the exceptional level of its historical and architectural significance.



Deaton, a licensed pilot, took this photograph looking west on a flight over Genesee Mountain in ca. 1966. Source: Charlee Deaton-Nicholas Antonopoulos Collection.



Deaton took this photograph looking east in ca. 1966. Source: Charlee Deaton-Nicholas Antonopoulos Collection.

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GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

A part of the Southeast one-quarter of Section 13, Township 4 South, Range 71 West of the Sixth Principal Meridian, County of Jefferson, State of Colorado, more particularly described as follows:

Beginning at the Northeast corner of Lot 1, Block 3, Genesee Ridge Amended Plat, said corner being on the East line of said Section 13; thence northerly along said East line a distance of 785.00 feet; thence on an angle to the left of 90 degrees 00'00" a distance of 800.00 feet; thence on an angle to the left of 90 degrees 00'00" a distance of 937.00 feet to a point on the Northerly line of Ski Hill Drive, as platted in the aforementioned Genesee Ridge Amended Plat; thence on an angle on the left of 66 degrees 11' 00" and along said Northerly line a distance of 9.45 feet to a point of curve; thence along said Northerly line and along a curve to the left having a radius of 149.69 feet, a central angle of 17 degrees 37' 00", an arc distance of 46.03 feet, to a point of compound curve; thence along said Northerly line and along a curve to the left having a radius of 94.42 feet, a central angle of 65 degrees 13' 00", an arc distance of 107.47 feet to a point of tangent; thence along said tangent and, along said Northerly line a distance of 59.37 feet to a point of curve; thence along said Northerly line and along a curve to the right having a radius of 171.53 feet, a central angle of 80 degrees 18' 00", an arc distance of 240.40 feet to the Northwest corner of Lot 1, Block 3, Genesee Ridge Amended Plat; thence on an angle to the left of 21 degrees 17' 00" and along the North line or said Lot 1 a distance of 416.05 feet to the true point of beginning; containing 15.317 acres, more or less.

BOUNDARY JUSTIFICATION

The nomination includes all the land historically associated with the Charles Deaton Sculptured House.

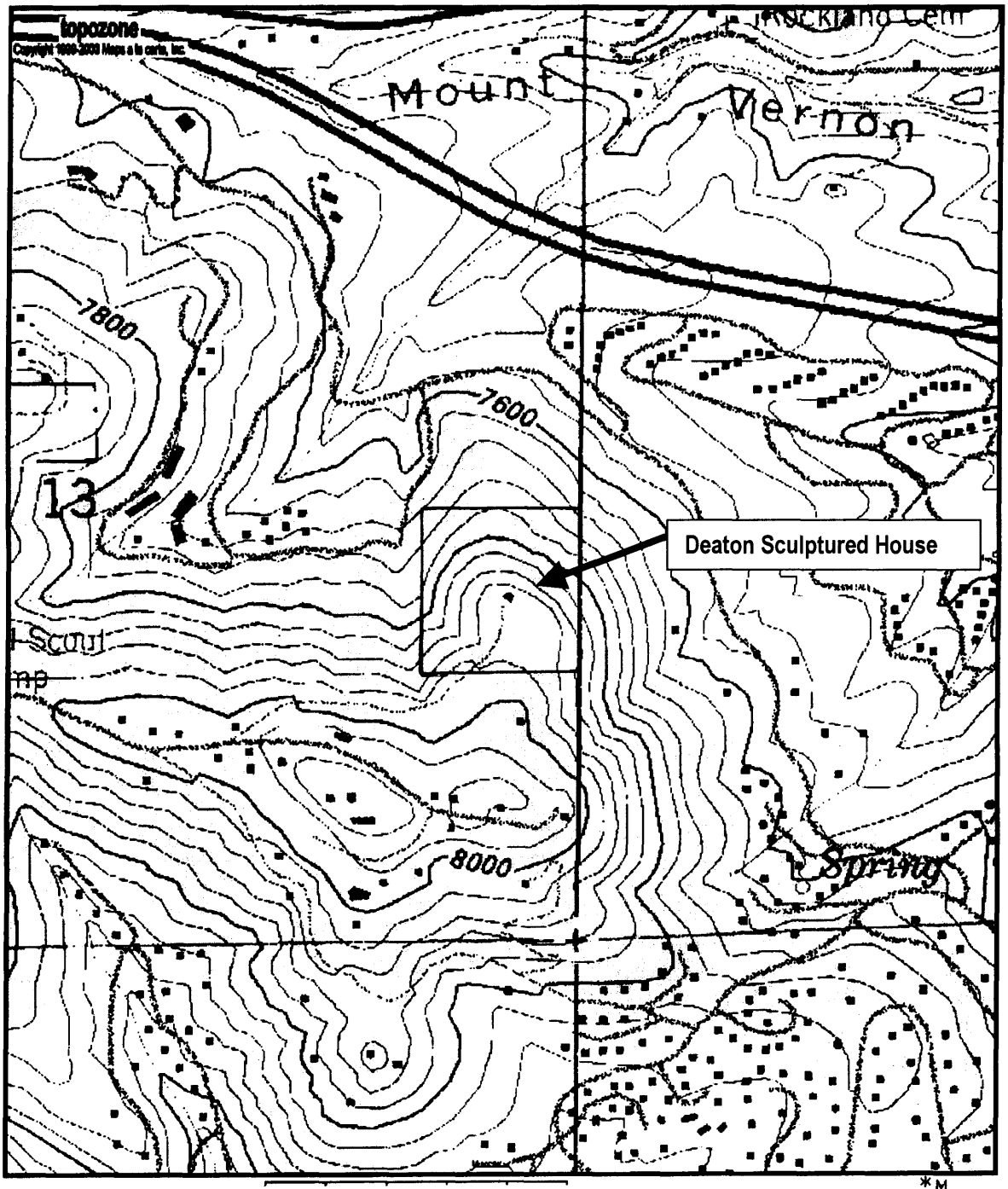
PHOTOGRAPH LOG

The following information pertains to photograph numbers 1-63 except as noted:

Name of Property: Deaton Sculptured House
Location: Jefferson County, Colorado
Photographer: Nancy L. Widmann
Date of Photographs: John J Huggins, 1900 E. 7th Avenue Parkway, Denver CO.
Negatives: June 2001

#	Camera Direction	Description of View
1	East	West elevation of 1963 house on Genesee Mountain.
2	North	East elevation of 1963 house, walkway, terrace and BBQ sculpture
3	Northeast	Southwest elevation of 1963 house; also berm, terrace, and 2000 addition kitchen skylight.
4	Northeast	Southwest elevation of 1963 house and 2000 addition.
5	Northeast	Southwest elevation of 1963 house; also terrace, railing and spa cover.
6	Southeast	Northwest elevation of 1963 house and 2000 addition.
7	Northeast	Main entry, 1963 house.
8	East	Main entry, 1963 house.
9	East	Main entry door, entry lighting in shell, and aggregate pedestal wall in 1963 house.
10	Northeast	Main entry door, entry lighting in shell, aggregate pedestal wall, and pedestal columns of 1963 house.
11	Northeast	Main entry door showing its curvature, with view to interior staircase.
12	Northwest	Southeast elevation of 1963 house, caretaker tower and meadow.
13	North	Southwest elevation of 1963 house: shell and upper portion of pedestal.
14	East	1963 house: north portion of northwest elevation and upper portion of pedestal.
15	East	Window in northwest elevation of shell.
16	Northeast	Window in southwest elevation of shell.
17	Northwest	Lower portion of northwest elevation of shell, part of pedestal, and rock outcropping.
18	South	Sole exterior connection of 1963 house to 2000 addition.
19	East	Portion of pedestal of 1963 house.
20	Northwest	East elevation of 1963 house: pedestal and shell.
21	Northwest	Closer view of east elevation of 1963 house with pegmatite rock in foreground.
22	Northwest	East elevation of observation deck, railing, and deck's window wall.
23	South	Observation deck entry and glass walls; upper shell overhang.
24	West	Observation deck, semicircular glass wall, and Continental Divide.
25	Northwest	Observation deck, railing, and Continental Divide.
26	South	Observation deck, railing, glass wall details, entry door, and upper shell overhang.
27	Southwest	Observation deck, semicircular glass wall, and connection of upper and lower shell on northwest elevation.
28	South	Connection of upper and lower shell on east elevation.
29	North	Lower shell and observation deck railing.

#	Camera Direction	Description of View
30	Southwest	Interior 1963 house: entry door and spiral staircase.
31	West	Interior 1963 house: bathroom in upper level of pedestal.
32	Southwest	Interior 1963 house: study area in upper level of pedestal.
33	East	Interior 1963 house: detail of tops of pedestal columns.
34	North	Interior 1963 house: bedroom in upper level of pedestal.
35	Southwest	Interior connection of 1963 house to 2000 addition.
36	Northwest	Interior 1963 house: shell's living room, glass wall, and observation deck.
37	North	Interior 1963 house: curving wall at connection of upper shell and lower shell on northwest elevation.
38	Southeast	Interior of 1963 house: shell's living room.
39	Southwest	Interior of 1963 house: spiral staircase and railing from shell's living room.
40	Southwest	Interior of 1963 house: entry area and spiral staircase and railing.
41	South	Interior of 1963 house: hallway south of spiral staircase, glass door leads to master bath.
42	Northwest	Interior of 1963 house: master bath.
43	Southwest	Interior of 1963 house: master suite sitting room window with view of terrace.
44	East	Interior of 1963 house: master bedroom showing curving wall and connection of upper shell and lower shell on east elevation.
45	South	Interior of 1963 house: connection of upper shell and lower shell on east elevation.
46	Northeast	Interior of 2000 addition: hallway connecting 1963 house and 2000 addition.
47	Southwest	Interior of 2000 addition: living room.
48	Northeast	Southwest elevation of 2000 addition.
49	Northeast	Southwest elevation of 2000 addition.
50	Northeast	Southwest elevation of 2000 addition.
51	Northeast	Portion of west elevation of 2000 addition with rock outcroppings.
52	Southeast	Interior of 2000 addition: ceiling detail with kitchen in background.
53	Northeast	Interior of 2000 addition: living room, curving wall on right is retaining wall.
54	Northeast	2000 addition: circular stairway from driveway to terrace.
55	Southwest	Interior of 2000 addition: circular stairway from driveway to terrace.
56	Southeast	2000 addition: caretaker's tower.
57	South	2000 addition: terrace, upper level of caretaker's tower, and caretaker's kitchen skylight.
58	Northeast	BBQ center with tower sculpture.
59	East	Interior of 2000 addition: kitchen.
60	Northeast	Interior of 2000 addition: living room.
61	South	Interior of 2000 addition: dining area with glass entry door to left.
62	Southwest	Interior of 2000 addition: garage with ceiling detail.
63	Northwest	Terrace over 2000 addition: 2000 addition skylight with berm and 1963 house in background.



Map center is UTM 13 476283E 4394378N (NAD27)
Evergreen quadrangle - TopoZone Pro elevation display
Projection is UTM Zone 13 NAD83 Datum

M=10.233
G=-0.177